



PHILADELPHIA MUSEUM BULLETIN

SUMMER · 1960

PHILADELPHIA MUSEUM OF ART

BULLETIN

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THE DIVISION OF EDUCATION

AUTUMN PROGRAM

MUSICAL PROGRAMS. A musical program will be presented every Sunday afternoon from September 25 through December 11 arranged through the courtesy of the Recording Industries Music Performance Trust Funds, The Musical Fund Society and the Committee on Music. Outstanding soloists and chamber music groups will perform in the Charles Patterson Van Pelt Auditorium. Members of the Museum may reserve seats in advance and should do so in order to assure themselves of a place in the auditorium.

ART CLASSES FOR ADULTS. These meet once a week every weekday except Fridays. Painting and sculpture for beginners, amateurs, and semi-professionals are offered to a limited enrollment, beginning week of September 19th. Inquire.

ART CLASSES FOR YOUNG PEOPLE, 6-to-16. The classes are divided into appropriate age groups and meet on Saturday mornings. Children of members receive a reduction in tuition. Inquire.

WEEKLY LECTURES. The Division plans two series of lectures, each meeting once a week at 2:30 P.M., a general history of art extending from September to June, and a series on French art and civilization. The tentative days are Tuesdays for the first, and Thursdays for the second, in the afternoon.

PROGRAMS FOR SCHOOLS, CLUBS, AND OTHER GROUPS. The Division of Education has a repertoire of programs for schools, combining illustrated lectures, film showings, and museum tours. Special programs related to class studies may be arranged. These services are free; clubs or other private groups may also arrange for special programs with the payment of a nominal fee. The schedule is crowded, and a minimum of two weeks' advance arrangement is necessary.

SPECIAL PROGRAMS. A series of four lectures on The Renaissance will be held in late November and early December on Sundays at 2:30. On Saturdays at 2:30 The Division will show two films—"The Renaissance" and "The Titan." These programs will coincide with the opening of the Renaissance Wing.

SPECIAL CLASSES. The Division is planning, in cooperation with the Print Department of the Museum, a series of seminars on the graphic arts (by special invitation), and with the Department of Decorative Arts, a series of subscription lectures on the American house including architecture, interiors, furniture, etc. Members will receive announcements of these new courses.

SLIDE AND FILM LIBRARIES. Some 50,000 kodachrome slides of painting, sculpture, architecture, and the decorative arts are available for purchase or rental. Over a hundred films (16 mm.) on art subjects are available for rental.

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ON COVER:

SARA WEARING HER BONNET AND COAT, *Lithograph by Mary Cassatt, ca. 1904. Purchased.*



PUPPY WITH A FEATHER, *Painting on Silk, Korean, XVII Century. Purchased.*

REPORT OF THE PRESIDENT

JUNE 1, 1959—MAY 31, 1960

The several reports contained in this Bulletin give a thorough review of the activities of the year past.

An important determination of the Board of Trustees and the Board of Governors of the Museum, arrived at during the closing months of the year, is that the raising of a Capital Fund of four million dollars is essential for the health of the Museum.

The need is expressed in the announcement made by Mr. Widener, the Chairman of the Board of Trustees, Mrs. Wintersteen, the Chairman of the Board of Governors, and your President, as follows:

The Art Museum opened thirty-five years ago with the William M. Elkins, the George W. Elkins and the John H. McFadden Collections, a number of important paintings in the Wilstach collection, and little else. Today the Museum is one of the most distinguished in the world. This great achievement has been made possible by the placement with the Museum of the John G. Johnson Collection and by munificent gifts of paintings, sculpture, architectural elements, and objects of decorative arts received from donors not only from Philadelphia, but from California (the Arensberg Collection); from New York (the Gallatin Collection, the Kress Foundation Barberini Tapestries and the Caspary porcelains);

from Washington (the Crozier Collection); and the purchase of the Foulc and Barnard Collections of medieval and renaissance art with contributions made for the purpose by friends of the Museum.

Through these years, more particularly during the past ten years, the City Government has appropriated construction funds to an extent that all but a small percentage of exhibition space will be permanent within a year. The City has also made annual appropriations to meet the payroll of our guards and other operatives.

The fact remains that, though rich in collections and municipal support, and assured of future gifts of additional collections of startling magnificence, the Museum is woefully poor with respect to funds for the curatorial staff, purchases, exhibitions, and pension reserves.

A number of us who have been identified with the Museum for many years feel that it is our obligation to remedy this situation. We believe that the income from four million dollars for museum purposes will go far to effect a cure.

It may be assumed that four million dollars would produce approximately \$160,000 annual income. The need for such income and its tentative allocation is as follows:

THE NEEDS

In past years the operational deficit has been raised by "passing the hat" among friends of the Museum. This annual deficit will shortly approach \$75,000. The Staff is undermanned, and underpaid. This deficit should be funded:

INCOME
APPLICATION

\$75,000.00

A number of our Staff have been with us for many years and are approaching an appropriate retirement age. We have never had any pension plan nor any provision for pensions. At an approximate annual cost of a reasonable plan could be established.

35,000.00

We have substantially no funds for exhibition purposes. Great exhibitions are essential. The cost of such exhibitions is constantly increasing. We should have a minimum income for exhibitions of:

25,000.00

Purchase Funds are essential in keeping a museum alive. Our purchase funds are woefully inadequate, totalling in departments not more than \$55,000 per annum. This sum is not commensurate with the purchase funds of museums in many of the small cities of New England and the Middle West. There is no limit to the need of purchase funds. On the program outlined there would be available

25,000.00

\$160,000.00

To attain the goal of four million dollars, gifts in the following approximate number and category appear necessary:

Six gifts of \$250,000	\$1,500,000
Ten gifts of \$100,000	1,000,000
Twelve gifts of \$50,000	600,000
Twenty gifts of \$20,000	400,000
Twenty gifts of \$10,000	200,000
Thirty gifts of \$5,000	150,000
One Hundred and Fifty gifts of \$1,000	150,000
 Total	 <u>\$4,000,000</u>

Gifts in lesser amounts will be gratefully welcomed.

Gifts may be spread over four years or more if the donor desires, may be made in cash or securities, and if the donor so desires, may be allocated to a specific purpose such as the endowment or partial endowment of a curatorial office, publications, library, educational division, conservation, purchases, exhibitions, pensions, etc.

Freedom, however, in the board of trustees to allocate the income is desirable.

Art in its manifestations is the life blood

of a civilization. "Its loveliness increases, it will never pass into nothingness."

The Museum is dedicated to the revealment and preservation of art. What more perfect and lasting memorial than a gift to these ends.

Let us attain our goal.

I have assurances from many, many friends of the Museum that they will pledge their efforts and their means to the attainment of the goal.

R. STURGIS INGERSOLL, President



LES REVENANTS, Bronze by Herbert Hazeltine. Given by Mrs. William Coxe Wright.

REPORT OF THE DIRECTOR

It is my pleasant duty to present the annual reports of the chief curators of the several departments of the Museum. Together they can only reflect the major accomplishments of the year. They leave unrecorded the multitude of activities requiring knowledge, tact, and devotion which are the prerequisites for effective museum administration and public service. I wish once more to thank the Staff and the employees of the Museum on all levels for their part in helping to discharge responsibilities entrusted to me. I wish also to express the Staff's thanks to the Trustees and Board of Governors for their deep interest in the problems of the Museum and for the warmth of their support. It is also appropriate here to express the admiration of the Staff for the distinguished services rendered by Mr. Ingersoll as Chairman of the Board of Governors and equally to welcome the new Chairman, Mrs. John Wintersteen, and to offer her our good wishes and loyal support.

The administrative functions of the Director's office have dealt with the following projects and events:

CONSTRUCTION

The major construction project now under way was provided for in the 1959 and 1960 Capital Program of the City Planning Commission with an allocation of \$420,000. The first half of the project involving the permanent installation of our major architectural elements of the French Renaissance and related art objects is described in Mr. Madeira's report. Much of the credit for the arrangement of the exhibition must go to David DuBon, who suggested the relocation of the Château de Pagny choir screen in its present more logical position. The critical engineering problem of supporting the heavy weights involved were skillfully solved by utilizing steel reinforcements already in place and adding a minimum of new steel without endangering exhibitions on the floor below. These new installations will be opened in November of this year.

The second half of the 1959-1960 project will get under construction during this summer. This will eliminate temporary construction in our painting galleries in Sections 5 and 6 on the first floor. We hope to provide proper lighting and to recapture the use of the window walls in these galleries by raising the sill heights of the windows, thus increasing the usable hanging space by about one third. The area involved will provide eight gallery units for display of the Museum's collection of 19th and 20th century French paintings. Three gallery units containing Italian paintings of the Johnson Collection will be completed in a similar manner. We hope to complete the forced ventilating system now only partially installed in Sections 5 and 6. This will not only affect the comfort of the visitors, but it will greatly aid in control of relative humidity in the painting galleries. Plans for these projects have been prepared by our architect, Erling Pedersen.

Outline of future construction projects have been filed with the City Planning Commission. These include the completion of the Great Stair Hall to receive the Barberini Constantine series of tapestries given to the Museum by the Samuel H. Kress Foundation, the creation of a Hall of Armor in the space occupied by our old lecture hall and the conversion into galleries of two unfinished areas adjacent to the Print Department and the Educational Division. We are hopeful that the City Planning Commission and City Council will provide funds for these important projects.

EXHIBITIONS

As this is being written, the paintings borrowed abroad for our Courbet exhibition are being returned to their owners. This means that they have been absent for about eight months, a very great sacrifice on the part of the owners for which we are deeply grateful. Organizing and staging this exhibition was a major undertaking. It was accomplished by Henry Clifford with skill and perseverance in the face of countless difficulties. Our thanks and compli-

ments must go to him and to all who collaborated in the undertaking. It is gratifying to report that the exhibition has been cited in American and European art journals among the most important art events of the year. Mr. Perry Rathbone, Director of the Museum of Fine Arts in Boston, has reported on the enthusiastic reception of the exhibition in Boston. We express our thanks to him and to members of his Staff who joined us in this exhibition.

Mr. Clifford has commented on the Cassatt exhibition which closed the winter exhibition season. Coming entirely from the members of the Cassatt family, the exhibition had a unique quality and cachet. We extend our thanks to all of the lenders who complied with our requests so gracefully.

The Print Department's exhibitions have continued on their high level of excellence. Especially noteworthy were the exhibitions of drawings and prints by Courbet's contemporaries and *The World of Prints: 1960*—the latter affording a remarkable view into the many-sided attitudes and techniques of the graphic artists of our day. This exhibition was all the more remarkable for having been drawn entirely from the Museum's permanent holdings.

INSTALLATIONS

Dr. Stella Kramrisch's tasteful installation of the new gallery of Nepalese and Tibetan art adds stature and interest to our Far Eastern collections. We are grateful to the anonymous donor who contributed funds and works of art to the project. The gallery was formally opened on May 20th by Their Majesties, the King and Queen of Nepal.

The reinstallation of the Williams and McIlhenny rug collections and of three galleries devoted to Chinese art has been completed by Miss Lee in her usual faultless manner. The Far Eastern wing of the Museum with its abundance of plants has never looked better.

Franklin Watkins' two murals—*Death* and *Resurrection*—given to us by Henry McIlhenny, have been hung near the entrances to the Transient and Print Galleries. Here also are displayed some 36 pieces of small sculpture by American and European art-

ists. These works from our permanent collection were installed by Horace Jayne.

FASHION WING

The Philadelphia Fashion Group under the general chairmanship of Mrs. Virginia McCone held the Second Crystal Ball at the Museum on the evening of October 23rd. It was a brilliant success due to the efficiency of the committees in charge of arrangements. Subsequently, Mrs. Russell Richardson, representing the Fashion Group, presented the Director with a check for \$14,000—the net proceeds—for the use of the Fashion Wing. The Fashion Group also participated in the Festival of France, held at the Commercial Museum, and they staged the "5,000 Years of Cotton" presentation in which students of the Museum College, the Moore Institute and Drexel Institute participated. Mrs. Elsie McGarvey, our Curator, will give us more time next year and is planning major changes in the study storage facilities of her department.

CONSERVATION

Examination and first-aid care of our paintings and condition reports on all incoming and outgoing loans have become well-established routine in this department. A total of 108 works from the Wilstach, Elkins and Johnson collections received extensive conservation treatment. This included removing of facings of panel paintings in storage and reclaiming them for exhibition. A modern hot table with vacuum apparatus was especially built for us and put into use. It has proven its value in wax relinings and wax impregnation of panel paintings. Studies in wax adhesive formulations for relining and impregnation purposes and studies in humidity control and moisture barriers have been continued. Mr. Siegl has been fortunate to have the assistance of Mrs. Ruth Merriam in photography and records, of Mrs. Marilyn Weidner in the conservation of paper and, recently, of Miss Maxine de Schauensee in restoration of objects such as the stripping of over-painted polychromed wood sculpture.

THE LIBRARY

During the past year the library received a generous gift of \$1,000 from T. Edward Hanley. This was for the purchase of much-needed reference material which could not have been acquired without this gift. With the addition of these books and our other gifts and purchases, the collection now exceeds 49,000 books and pamphlets.

For the first time, a record of requests for information by telephone and letter was kept, with the result that the librarian answered 964 inquiries from business firms, art and other institutions, libraries, as well as individuals. Of the total listed, less than eight per cent could not be helped in some way. This figure does not include those who came to the library in person for information.

A total of 70 books was borrowed on interlibrary loan from other libraries for members of the Staff; 58 requests for our books were received from other institutions and lent to them on interlibrary loan. The areas covered included all parts of the United States, as well as Canada.

Our pamphlet box material on contemporary artists was increased by four boxes this year, and now totals 20. Over the past few years it has more than proved its worth in time involved in filing and preparing the material for use.

The subject file of proof sheets in the field of fine arts ordered from the Library of Congress was greatly increased by the addition of 3,000 cards over the past year. This file includes a union list of locations for books in other libraries when not available here.

Subdivisions by country were made in the modern painting section; Japanese art was broken down into sections on painting, sculpture, architecture and decorative arts. This will expedite use of these sections by the Staff and public. In addition to the above, a classification for material on the Philadelphia Centennial Exposition of 1876 was begun. As it becomes practical, additional classifications will be made in other divisions. These activities have been ably handled by Marjorie Lyons, our Librarian.

PHOTOGRAPHY

The Photographic Department under Mr. Alfred T. Wyatt continues its excellent and most important service to the Museum. A total of 1,267 negatives in all sizes and a total of 19,466 prints in all sizes were made during the year. This represents production valued at \$25,793 on the basis of the Museum's current photographic price list. These prints served all departments and purposes including publicity, registrar's records, sales, etc. Major equipment added included a new dry mounting press, a Polaroid Land Camera, and a much-needed temperature-controlled washing sink for year-round maintenance of critical developing temperatures.

The reorganization and standardization of the negative filing system has been completed. A cross index of file cards for every negative has been completed. A photo display album was completed and displayed at the Sales Desk. A *Have You Seen?* poster developed by Mr. Wyatt has been most effective. It is placed at the entrance to the Tea Room and in the elevators, and is supplied each week with the photograph of an object on display and a marked map to indicate its location. In addition to his other duties Mr. Wyatt has continued to instruct and advise Mrs. Merriam in specialized photographic techniques.

ACCESSIONS AND LOANS

During the past fiscal year 1,085 objects in all categories have been acquired by gift, bequest or by purchase. In the same period we have lent 296 works of art to exhibitions in 65 institutions here and abroad. Miss Toomey, our Registrar, has not only kept all of these records, but has expertly handled the complicated details of insurance and shipping of the Courbet exhibition.

SPECIAL EVENTS

There have been 89 special events held at the Museum during the past year with a total attendance of 20,768. These have included lectures and concerts given in the Van Pelt Auditorium by the Division of Education and by the America-Italy So-

society, the Alliance Française and others. The Second Crystal Ball of the Philadelphia Fashion Group, the opening of the Courbet exhibition, the museum day of the Emergency Aid, the 75th Anniversary Dinner of Bryn Mawr College, the opening of the Cassatt exhibition, and the annual Spring Formal of the Museum College of Art were among the larger of these events. The servicing of special events, however valuable they may be for promotion, places a severe burden upon our facilities. This would suggest a review of future proposals not directly concerned with the Museum's activities.

DEPARTMENT OF BUILDINGS

This important department remains in the capable hands of George C. A. Barbour, our Superintendent. He is ably assisted by Miss Jane Edmiston (Personnel), Edwin Miller, Jr. and Lloyd Brooks (Security), Fred Bickel and Thomas Macario (Operations), and a group of excellent clerks, mechanics, laborers, cleaners and Museum guards—165 individuals all told. The day-in and day-out operation and housekeeping of the Museum, the Rodin Museum and the Museum's Park Houses is in excellent hands. We are grateful to the City for making these employees available. Their services are vital for the protection and display of the City's art treasures. We also owe thanks to Director William H. Noble, Jr., of the Fairmount Park Commission and his staff, and to Superintendent Francis C. Deegan, Inspector Edward Conners and Captain Theodore Klatt of the Park Guard for their many courtesies and assistance.

PUBLICITY

Mrs. Henry Peter Borie and Miss Alice Lea Mast have continued their excellent work in this important area and our publicity reached record proportions during the Courbet exhibition. Extensive reviews of the exhibition appeared in our newspapers, art magazines here and abroad and in publications such as *The Nation*, *Commonweal*, *Harper's Bazaar*, *Vogue* and the *Illustrated London News*. The radio and television

stations, the P.T.C., the Pennsylvania and Reading railroads, the Yellow Cab Company, and the department stores were most generous and helpful. Particularly effective were the 50,000 Courbet exhibition pamphlets distributed by the First Pennsylvania Banking and Trust Company and the first use of Taxiposters through the courtesy of the William E. Whaley Company.

The Philadelphia Inquirer and *The Evening and Sunday Bulletin* have carried full color spreads, stories, photographs and notices, not only throughout the Courbet exhibition, but continuously through the year. We express our thanks to their publishers and staffs.

The Gray Line sightseeing bus tours, initiated last summer, have continued with an attendance of over 20,000 out-of-town visitors from this source alone.

We thank all of the volunteers who have helped in these projects. We are especially grateful to the Courbet Poster Committee, organized by Mrs. Morris Wenger and Mrs. Malcolm Lloyd, for giving of their time during the Christmas season. And lastly, we thank the Associate Committee of Women and their Chairman, Mrs. H. Fairfax Leary, Jr., for their unfailing interest and generous support.

PUBLICATIONS

Our publications have continued to be edited by Horace H. F. Jayne with the exception of the *Handbook of the Philadelphia Museum of Art* which was re-edited and produced by Carl Zigrosser. Dr. Kramrisch's definitive catalogue of the Indian sculpture of the Museum is being published by the University of Pennsylvania Press. Funds contributed by the Catherwood Foundation and bequeathed by the late Hortense F. Loeb have made this possible. We expect the book to appear early next winter. Dr. Kramrisch has also prepared the catalogue of the inaugural exhibition of the new gallery of Nepalese and Tibetan art.

STAFF

Mr. Henry P. McIlhenny was granted a sabbatical leave during the past year. He will return to duty this fall. Mr. Henry

Clifford will go on leave next winter to travel in India, Ceylon and Mexico. We regret to lose the services of David Sellin, but wish him well in his new post at the Pennsylvania Academy of the Fine Arts. Mrs. Markley H. Boyer has given two days a week to cataloguing our collection of Popular Prints—a branch of collecting in which the Museum has pioneered and excelled.

We have all followed John Canaday's brilliant writings in the art pages of the *New York Times*. We miss him here. We have welcomed Frank Graham, his successor, as Chief of our Division of Education, and have assured him of our friendly collaboration.

During the past year we were saddened by the death of our friend and colleague, David Rosen. Mr. Rosen had served the Museum as Technical Adviser for many years and was one to whom we looked for

the care of our paintings. His services to the Museum and to the John G. Johnson Collection were of outstanding merit and value. His knowledge and his friendly advice were freely given to all who sought it. A pioneer in the conservation and technical examination of paintings, Mr. Rosen ranked at the top. His associates in this and other museums owe to him much of their knowledge in these specialized fields.

MEMBERSHIP

New members during the year have numbered 293. We are especially gratified by the ready response to our President's letter inviting annual members to become contributing members. Three hundred and thirty-six such transfers have been recorded. We value this vote of confidence in our management of the Museum for the benefit of all of our citizens.

HENRI MARCEAU, *Director*



A WALL IN THE COURBET EXHIBITION, 1959-1960.

DEPARTMENT OF PAINTINGS

This year's major event in the Department of Paintings was the large exhibition of the paintings of Gustave Courbet (1819-1877) which was held in collaboration with the Boston Museum of Fine Arts. The exhibition opened in Philadelphia with a Members' Evening on Wednesday, December 6th, and continued through February 14th. There were 34,640 paid admissions, 1,929 came to the Members' Evening, while 6,179 more saw the exhibition during the free-admittance period on Monday mornings, thereby making a grand total of 42,748. In Boston the exhibition opened on the evening of February 25th and ran through Easter Sunday, April 17th.

The Courbet exhibition was made up of 6 oil paintings, many of them large, and one drawing (a study for one of the hunting scenes). Forty-five of the paintings came from Europe (England, Scotland, France, Switzerland, Germany and Sweden), and 41 from the United States. Works were lent from fourteen Museums in Europe and thirteen in this country. The Louvre in Paris very generously lent four of their major Courbets and the Metropolitan Museum their six most important pictures. Private collectors likewise were most magnanimous in lending paintings from sixteen collections in Europe and fifteen here. It was thus the largest and most important exhibition of Courbet ever held outside of Europe, and did much to increase the prestige of this heretofore little-known and ultra-important French master.

A large and luxurious catalogue, with an introduction by René Huyghe, Conservateur en chef honoraire du Musée du Louvre, Professeur au Collège de France, and containing six color plates and black and white reproductions of each picture, was most ably prepared for the exhibition with the help of Horace H. F. Jayne and Miss Barbara Sweeny. Two Courbet specialists, Gaston Delestre, Secrétaire de la Société des Amis de Courbet, and Douglas Cooper, helped in many of the details. Two members of the Board, Mrs. Rodolphe M. de

Schauensee and Mrs. Herbert C. Morris, very generously gave substantial contributions towards the expenses of the exhibition.

An exhibition of this magnitude of necessity draws on nearly the entire staff of the Museum from the Director himself on down through the ranks. I do not think it amiss to say that everything in every department went through with clock-like regularity, making the exhibition a success of execution as well as one of artistic worth.

In the spring an exhibition of the works of Mary Cassatt (1845-1926) was held in the transient galleries. Works in oil, pastel and pencil (48) were shown, to which was added a gallery of her graphic work in color and black and white (34). The pictures chosen for this exhibition (in addition to the Museum's own holdings) had the added interest of still belonging to relatives of Mary Cassatt, the majority of whom live in Philadelphia. To the many who thought of Mary Cassatt as primarily a painter limited almost solely to painting the subject *Mother and Child*, this group of pictures came as a surprise, featuring as it did the many portraits of her family, as well as a pleasant landscape with church, done at Evreux in the north of France and near Mary Cassatt's own château of Beaufresne. It is true that Mary Cassatt was born in Pittsburgh and lived most of her life in France; but when her brother became President of the Pennsylvania Railroad, the family came here and became so identified with Philadelphia that one instinctively thinks of her as part of this city.

During the summer of 1959 the Museum was very happy to harbor a selection of modern paintings from various local collections. Mrs. Carroll S. Tyson very generously lent us all her 19th century French paintings, Cézanne, Van Gogh, Monet, etc. Mrs. John Wintersteen also lent us several fine pictures, a Matisse, Cézanne, Degas, etc., while Henry P. McIlhenny let us show his superb 19th century group (Toulouse-Lautrec, Renoir, Cézanne, etc.) during his absence in Ireland and India. To these were

added a number of more modern pictures from the collection of Mr. and Mrs. Henry Clifford (Picasso, Miró, Braque). These paintings made fine additions to the Gallatin and Arensberg collections already installed permanently in the Museum.

The year was fruitful indeed for gifts to the Painting Department. In the autumn a large and important painting, *Ground-Hog Day—1959*, by Andrew Wyeth was presented to the Museum in large part (with additions from Mrs. John Wintersteen and the Beatrice Pastorius Fund) by an anonymous donor who made it possible for this picture to be acquired. Mrs. R. Barclay Scull gave us her Renoir *View of Trébon*, c. 1895, with reversion after life interest. A second important Renoir *Femme à la Guitare* from an anonymous donor was acquired in the same way. Dr. Michael Watter, likewise with reversion after life interest, has given three paintings by Paul Burlin, Karl Zerbe, and Jacob Lawrence, and a ceramic sculpture, *Hippo*, by Carl Walters.

Mrs. S. S. White, 3rd, gave her Marc Chagall *Crucifixion* (oil) and six important water colors and gouaches — two by the English painter, John Tunnard, entitled *Focal Point*, 1944, and *Garrick Luz*, 1946; and four by Americans, *Dubonnet*, 1942 (Collage) by Suzy Frelinghuysen; *Still Life*, 1945, by Edward John Stevens; *Orchard* by William H. Ferguson, and the drawing of a female nude by Earle Horter. Mrs. William T. Tonner presented us with a lively oil painting by the Philadelphia painter, Jessie Drew-Bear.

As sculpture gifts, we are happy to record the gift of a most important Aristide

Maillol, *Pomona aux Bras Tombants* by R. Sturgis Ingersoll; an important and unusual work by Herbert Haseltine, *Les Revenants* (bronze), purchased by the Museum with funds donated for the purpose by Mrs. William Coxe Wright; *Figure of Job*, 1942 (bronze), by Aaron Ben-Shmuel, given by Mr. and Mrs. Benjamin Tepper; *Bacchante*, 1894 (bronze), by Frederick William MacMonnies, given by Mr. and Mrs. Clarence E. Hall; and the marble statue of a woman by Simone Brangier Boas, given anonymously.

One of the many duties of the Department of Painting is the examination of oils, water colors and drawings brought in by people who wish to discuss the history and actual artistic value of their possessions. This museum service is gratuitous and a feature of the Museum's aid to persons in the Philadelphia area. In the past year 172 persons brought in 320 paintings to be "vetted." Most of the paintings were of negligible quality, with Washington, Franklin, Beatrice Cenci and 19th century landscape and genre predominating. The number of paintings bearing fake signatures of prominent artists was revealing, since most of these seemed to originate in Trenton and New Hope—about forty in number. A dozen of these were the inevitable "Corots" of which only one proved genuine! This was subsequently sold at Parke-Bernet.

It is with regret that we announce the loss of David Sellin, Assistant Curator, who has resigned to become the Administrator of the Schools of the Pennsylvania Academy of the Fine Arts. We wish him every success in his new and important venture.

HENRY CLIFFORD
Curator of Paintings



GROUND-HOG DAY—1959, Oil painting by Andrew Wyeth.
Given by an anonymous donor with additions from other sources.

included works by Burgkmair, Cochin, Bruegel, Heemskerk, and scarce ornament prints, notably the exceedingly rare *New Book of Chinese Designs* by Matthias Darley, 1754, one of the classics of *chinoiserie* design, and 165 views of Vienna by Salomon Kleiner, 1724-1737. Among nineteenth century prints: a rare soft ground and a lithograph by Mary Cassatt, 338 Gavarni lithographs from the *Oeuvres Nouvelles*, prints by Daumier, Grandville, Gillray, Vernet, Fantin-Latour, Mucha, garden prints and old Russian folk prints. Of special interest are thirty-seven wood engravings and one etching by Thomas Nast, given by his son Cyril Nast.

The most notable addition to the Department of Drawings was the gift by Samuel Pesin of seventy-one drawings by José Luis Cuevas, being all the sketches inspired by a reading of Kafka's work, some of which were later published in the book *The Worlds of Kafka and Cuevas*, printed by Eugene Feldman. The Department is grateful not only to Samuel Pesin for this munificent gift but also to Benjamin B. Bernstein and Eugene Feldman for their interest in the matter. The latter presented the preliminary sketches for the dummy of the book and the finished book itself, a volume of striking design which has attracted wide attention. Mr. Erich Cohn gave an important water color, *Eclipse*, by George Grosz, a work of his early and best period, a savage attack on militarism in Germany. David Gwinn gave an impressive water color, *Covent Garden*, by I. R. Cruikshank, the most gifted member of the family; it is at once a handsome work of art and a charming social document. Other noteworthy acquisitions were four water colors in Western style by Hiroshi Yoshida given by Mrs. S. S. White, 3rd, an Eastman Johnson drawing given by Mrs. John Wintersteen, a Pechstein *Nude* given by Dr. and Mrs. Joseph N. Epstein, a water color by Moroni given by the Philadelphia Chapter of Artists Equity Association, and an India-ink drawing by Morris Graves entitled *The Unregimented One*. Last but not least a group of fourteen old master drawings presented

by Mr. and Mrs. Arthur Wiesenberger, including notable works by Jan Luyken, M. A. Franceschini, Gregorio Lazzarini, Francesco Vanni, Domenico Robusti, Abraham Rademaker, Gaudenzio Ferrari.

No report would be complete without grateful mention of the many donors, both individuals and institutions, who have contributed to the Department during the year. The Print Club has a long and honorable record of gifts, not only through its Permanent Collection deposited here, but also through the numerous purchase prizes awarded at its annual exhibitions. Other generous institutions include the American Color Print Society, International Graphic Arts Society, Associated American Artists, and the National Broadcasting Co. Lessing J. Rosenwald and T. Edward Hanley have contributed generously to purchase-funds for the Department. Mrs. S. S. White, 3rd, Dr. George J. Roth, and Mr. and Mrs. Adrian Siegel never let a year pass without benefactions. Albert J. Caplan contributed thirty-nine modern prints, and Mr. and Mrs. Oscar Salzer five serigraphs from California. Other benefactors are mentioned in the list of donors. We thank them all for their interest and generosity. The number of print acquisitions totaled 1,792 for the season. The Curator also wishes to commend Kneeland McNulty and Otto Lobe of the Department staff for their faithful service and cooperation above the line of duty.

The following is a list of exhibitions held by the Print Department:

Gleanings of a Traveler in the Orient
May 15-July 12, 1959.

Recent Accessions: Prints and Drawings
July 24-August 31.

American Prints Today, September 15-October 25.

Courbet's Contemporaries in Prints and Drawings, November 17-February 22.

The World of Prints: 1960, March 2-May 29.

Prints by Mary Cassatt, (in Transient Gallery), April 22-May 29, 1960.

CARL ZIGROSSER
Curator of Prints and Drawings

LABEL FOR THE CHEST OF DRAWERS
By Alexander Shaw.



CHEST OF DRAWERS
By Alexander Shaw
Philadelphia, ca. 1807-1815.
Purchased.

DEPARTMENT OF DECORATIVE ARTS

For the better part of the current fiscal year, the Decorative Arts department has been somewhat occluded by extensive reconstruction, which required much work not immediately visible. Since shortly after Labor Day, the entire second floor area of the Renaissance and 18th century France, including the rooms given by the late Mrs. Alexander Hamilton Rice, has been closed off and dismantled entirely. This necessitated storing as carefully as possible the many very important objects involved, sealing them against construction dust and protecting them from vibration of drills, hammers and riveters. Although somewhat inaccessible, the 18th century English and American period rooms remained open.

The actual reconstruction work in the Renaissance section was essential since four of the galleries have, until the present time, been open to the public only in the temporary form in which they were first opened in 1928. Thirty-two years is a long time for temporary construction. In addition to being made permanent with new floors, walls, ceilings and lighting, creating a more sympathetic background for the objects themselves, the changes will, it is hoped, make the viewing of these objects more satisfactory than heretofore possible.

The beautiful early 16th century French Renaissance marble choir screen from the chapel of Pagny, part of the Foule collection, has been restored to its original form and installed in a hall largely devoted to French Renaissance. The side gallery, opening on the Museum courtyard, formerly devoted to 18th century Venetian painting, will soon be used to show part of the Museum's extensive collection of the French Renaissance Decorative Arts. In the center file, beyond the choir screen, paintings of the 17th and 18th centuries will be exhibited, followed by 18th century French Decorative Arts, thus making a chronological sequence for the visitor seeking art from the 16th century through the 18th.

Although all this rearrangement will not be open until the fall, it is hoped that the

Dutch, Jacobean, and Tudor period rooms can be reinstalled and opened to the public in advance.

Furthermore, it was a distressing event to have the quantity of excellent furniture from the Mabel Brady Garvan Collection of the Yale University Art Gallery, on loan here since 1926, withdrawn. It is anticipated that this is temporary since the Collection had never been catalogued. This unhappy turn of affairs and the condition of the building necessitated the closing of Mount Pleasant, the colonial house in Fairmount Park. The repairs to that building are progressing and it will be reopened in June with substitute furnishings which the Museum had lent elsewhere.

Perhaps it would be reassuring to state that the repair work on the fabulous set of thirteen tapestries, "The Story of Constantine," given last year by the Samuel H. Kress Foundation, is proceeding in good order. Due to the tremendous amount of time and care necessary, the completion of the task is not anticipated before between three and four years. The importance of the tapestries made elaborate precautions for their preservation advisable.

As for acquisitions, the Department has been extremely fortunate; the generosity of the friends of the Museum also reflects a catholic taste. To mention them it is easier to subdivide the gifts into groups, without implying any degree of importance in the listing order.

In the field of ceramics, the Museum has had its somewhat meager holdings of Meissen augmented by two important and generous gifts. Presented in memory of Irving H. Vogel, a former devoted member of the Board of Governors, was an incredible tea and coffee set of an almost unique pattern. Completely marked with the familiar crossed swords in underglaze blue, it can be tentatively dated as about 1740. The shapes are built up by simulated overlapping rose petals and the stems and leaves are applied. The set may have been inspired by Chinese *famille rose* porcelain. The color



TEA AND COFFEE SET, *Meissen porcelain, ca. 1740. Given in memory of Irving H. Vogel.*

of the pieces is a strong rose on the outside; the white interiors, highly glazed, are painted with delicate sprays of flowers. In addition to its rarity, the fact that the set is intact and in excellent condition is a delight. Furthermore, from Mrs. John Wintersteen, who reserved a life interest, came a gift of a tray from the famous Swan Service of Meissen. This tray, quite large in size, was modelled by J. J. Kaendler with J. F. Eberlein between 1734 and 1738. In this service there was a vast number of pieces but this must be one of the larger ones. The set was ordered by the Elector of Saxony, later Augustus III of Poland and acquired by his prime minister, Count Bruehl. The smooth surface of the white porcelain is relieved by swans modelled in low relief, hence the name of the service.

Gordon A. Hardwick, in memory of Marjory Taylor Hardwick, gave an important group of porcelains, both soft and hard paste. In the first category are some cups

and saucers and two bowls, one with a cover, from the early 18th century French factory of St. Cloud. With their clear marks as well as their fine blue and white decoration, they will make items of great interest to ceramic students. Also there are two 18th century Sèvres cups and saucers of high quality. In this gift as well were included some English ceramics: a Worcester jar and lid with Kakiemon decoration, and an outstanding powder-blue English Lowestoft plate with white reserves of *chinoiserie* scenes in blue.

The Tucker collection received an addition in the form of a handsome urn-shape pitcher decorated with polychrome flowers and the initials "SR"—the gift of Dr. Edward F. Corson.

For the Museum's silver galleries there were some very important donations. Mrs. Widener Dixon and George D. Widener gave eight extremely fine examples of the work of the celebrated silversmith Paul



ENGLISH SILVER, *By Paul Lamerie (1658-1751).*
Given by Mrs. Widener Dixon and George D. Widener.

Lamerie (1658-1751), a French Huguenot who lived and worked in London. Included were a striking pair of jardinières of an early date, a pair of double-lipped sauce-boats, two circular trays with shell handles, a cake basket and a coffee jug. Some of the items are strongly reminiscent of French silver and they are of top quality. Also from the same generous donors came a tea service with an interesting history. Although called the "Wm. Penn Tea Set" whenever published before, it cannot have been so, since the silversmith's date letters on the pieces are subsequent to Penn's death. However, each piece bears the cypher of James Logan, Penn's secretary and manager for his colony, Pennsylvania. Benjamin Pyne and Peter Archambo were the London smiths involved, and the set consists of a small tea pot and stand with spirit lamp, a cream jug, and a tea caddy. Bearing various date letters of from 1720 to 1722, it is of beautiful craftsmanship and exceptional

weight. The Museum hopes to publish its interesting history shortly.

Philadelphia silver was enriched by a tea caddy of Joseph and Nathaniel Richardson who worked together from 1771 to 1791. While somewhat crude, this is nevertheless an interesting piece because it contains the coat of arms of the Pemberton family of Philadelphia, but off-center and on the inside of the caddy, proving that silver was remade from earlier pieces—in this instance, probably a tankard. Walter M. Jeffords, who has helped the Philadelphia silver collection so often and so generously in the past, presented this. Furthermore, he presented three interesting silver salt cellars of Philadelphia artisans. One is by Joseph and Nathaniel Richardson, one by John David (1736-1794), and one by John McMullin (1765-1843). The latter is a frame holding a glass liner made by T. W. Dyott of Philadelphia. From an anonymous benefactor there was a patchbox of Joseph Richardson,

Sr. (1711-1784) engraved, "Gov. Dinwidde to Mary Coates, Jun^r-1757." This exquisite little box, of elaborate *repoussé* workmanship in Richardson's best manner, is lined and was apparently a house present to the young daughter of Samuel and Mary Coates, with whom Virginia's last royal governor stayed while attending a conference in this city in 1757. Anonymous as well, is a gift of a sugar bowl, with lid and finial, and a creamer in very heavy silver and a wide fluted pattern by Joseph Richardson, Jr. (1752-1831). These pieces, bearing the initial "R," were formerly the property of Dr. I. Pemberton Hollingsworth.

As for furniture, the late Rodman Barker gave two extremely handsome large Philadelphia Chippendale mirrors of mahogany veneer and gilt. These were formerly here on loan and installed in the new Philadelphia furniture galleries. They are an important addition to the collection of Philadelphia furniture and most welcome. From the Board of Education of this city, which had been forced to demolish a period house to build a school at 61st Street and Cobbs Creek Parkway, came a handsome wood mantel of the early 19th century, with composition ornaments attributed to Robert Welford of Philadelphia. For future installation, Mrs. Elizabeth Titus, retaining a life interest, gave a large suite of Victorian furniture by John Belter (1804-1863). The Museum had no furniture by this cabinet-maker, the most celebrated of his era.

Two tapestries, both of which had been lent here previously, were given. Mrs. Samuel P. Rotan's Flemish work, *The Story of Susanna*, Brussels, about 1525, has been an important exhibit in the Medieval section for some years, and it was gratefully accepted. A later Brussels example, of the 17th century, is the imposing *Hippocrates*

Declining Artaxerxes' Gifts from Mrs. C. Frederick C. Stout.

Complementing the above generosity, the Museum has purchased in some of the same fields. Part of an unusual set of Tucker china, with buff borders and a gold grape pattern decoration, was purchased. The acquisition consists of a plate, a large cup and saucer, and a small "Grecian-type" pitcher, all initialled SRP for Sarah Penrose Robinson. Each piece is of a quality equal to or exceeding any piece already in the Museum.

Several opportunities for increasing the Museum's Philadelphia silver holdings occurred during the year. In addition to the rare early silver can by Francis Richardson, Jr. (active 1729-1738), a long oval box with hinged lid by John Letelier (active 1770-1793) was purchased. The latter is beautifully engraved, and was formerly the property of collateral descendants of Stephen Girard. It was fortunate, too, to be able to acquire the three-footed circular salt by Elias Boudinot (1706-1770) and bearing his coat of arms. This is an unique piece by a rare maker.

One further purchase should be mentioned. A chest of drawers, veneered with especial care to match the grains in the wood, was made by Alexander Shaw of "No. 63 South Front Street, six doors below Chestnut, Philadelphia," for so the label in its top drawer states. This piece can be dated as made between 1807 and 1815, for those are Mr. Shaw's years at that address. It is a forthright piece of simple elegance, and the Museum was delighted to add another item of labelled Philadelphia furniture.

LOUIS C. MADEIRA
Associate Curator of Decorative Arts

DEPARTMENT OF FAR EASTERN ART

Perhaps the most interesting aspect of last year's acquisitions in the Far Eastern Department is the fact that they include fine objects from almost every country on the mainland of Asia as well as from Japan.

A particularly fine Chinese wooden bird cage, now shown in the Chinese scholar's study, was given in memory of Ann Jenks Lyne. A signed piece, made in the late 18th century, it is fashioned of redwood and fitted with tortoise shell, ivory and gold inlaid bronze. Mrs. Lyne, a loyal member of the Associate Committee of Women and the daughter of the late Chairman of the Museum Committee who gave the desk and its equipment for the study, was always interested in this display and it is most fitting that her association be commemorated by such a charming example of Chinese taste. The friends who gave it in her memory are: Mr. and Mrs. Henry S. Bromley, Mr. and Mrs. James Hornor, Mr. and Mrs. Henri Marceau, Mrs. John Wintersteen, Mr. and Mrs. Julius Zieget, Mrs. H. Fairfax Leary, Jr., Mrs. J. Stogdell Stokes, Mrs. Malcolm Lloyd and Mrs. Joseph Eastwick. Through the generosity of Miss Alice Boney, who had formerly lent them to us, a very rare pair of Chinese Ming Dynasty standing floor lamps made of rosewood now permanently graces our Chinese temple. By purchase we have also enlarged the Chinese furniture collection with a pair of 17th century rosewood altar tables and a pair of 18th century rosewood cabinets, whose subtle proportions and simplicity bespeak the best in Chinese taste.

Miss Beatrice Bancroft Wolfe gave in memory of her sister, Catherine Wolfe Cole, a most interesting and unusual "Chinese Imari" bowl, dating probably from the late 17th or early 18th century. Decorated in underglaze blue and overglaze enamels, it distinctly shows the Chinese prototype which inspired the Japanese potters, who were beginning to produce the now more familiar Imari pattern.

A delightful souvenir of America's early "China Trade" was given by E. Lewis

Burnham. It is a lacquer box containing a multiplicity of beautifully carved ivory puzzles, all probably made in Canton in the early 1800s for an ancestor whose name and initials they bear.

Two additions were made to our Korean holdings, still all too small. An anonymous donor presented a Korai celadon bowl from the 12th century. It is a good example of the beautiful ware developed by the Koreans after the Chinese Sung examples. By purchase with money from Museum funds and that given by Miss Maxine de Schauensee, we acquired a 17th century painting on silk of a small mongrel puppy playfully presenting a pheasant feather to the beholder. With a few lines and an economical use of wash, the artist has epitomized the nature of puppies the world over.

Money from the John T. Morris Fund enabled us to buy two important Japanese Buddhist paintings and a Genroku Period (1688-1703) Imari porcelain bottle. A large hanging scroll depicts the divinity Aizen Myō-ō, seated on a lotus throne, supported by a vase from which spill sacred jewels. This Tantric Buddhist divinity is believed to destroy passion and greed; and he is painted here, according to the usual canons, with three eyes, six arms and red body. Probably dating from the 12th century, the painting formerly was in the Hara collection.

A second hanging scroll, intended to be used in the worship of the Bodhisattva Kannon, goddess of mercy and extremely popular in Japan, shows Juntei Kannon seated on a lotus throne flanked in the foreground by Fudo Myō-ō, a protector of the faith and Bishamon-ten, guardian of the northern quarter of the universe. This painting, on silk also, probably dates from the late Kamakura period (1185-1333) and comes from the Matsukata collection.

The Imari bottle-shape vase is an unusual early example of the Japanese porcelain later so widely exported to the West. Its decoration of phoenices and chrysanthemums, executed in underglaze blue and



HEAD OF BUDDHA, Bronze, Thai,
Chiengsen School, XIII century.
Given anonymously.

overglaze red, green and gold, well illustrates the elegance of the Genroku Period.

Mr. and Mrs. Rodolphe M. de Schauensee have generously added to our Japanese textile collection six fine examples of Japanese weaving in the form of three kesa, two stoles and a kimono dating from the early 18th century to the late 19th century.

We are particularly fortunate in acquiring three bronzes from southeast Asia. James H. W. Thompson presented a rare small Khmer figure of Prajnāpāramitā, the personification of transcendental knowledge, probably made in Cambodia, during the 9th to 10th centuries. Mr. and Mrs. Lessing J. Rosenwald included, in their most generous gift of things "gleaned" while in the Orient, a lovely seated Buddha from the Suk'ot'ai Period in Thailand; and an anonymous donor has presented an excellent 13th century head of the Buddha from the Chiengsen School. These are more than welcome additions to our small

gallery devoted to the still rather less well-known art of this area.

Mr. and Mrs. Rosenwald have also given twenty-two Indian paintings dating from the 17th to the 19th centuries representing the Mewar, pre-Kangra, Kangra and Mogul styles, as well as ten Tibetan and Nepalese sculptures dating from the 15th to the 19th centuries. In anticipation of the new Tibetan-Nepalese gallery two anonymous donors have also given seven Tibetan tankas and one Tibetan copper head of a lama dating from the 18th to 19th centuries. Also from another most generous donor who prefers anonymity, we have acquired an interesting group of six Oriental drawings.

As promised in last year's report, our three rug galleries, with the addition of a fourth, have been refurbished; and last fall the newly reconditioned rugs of the Williams and McIlhenny Collections were re-installed in them. For the first time they are arranged, as far as possible, according

to their country of origin, one gallery being primarily devoted to the products of Turkey, one to Iran, and two adjacent rooms contain Caucasian and other small Turkish and Egyptian rugs. At the same time our Turkish and Iranian pottery was reinstalled.

Three galleries devoted to the display of Chinese art have also been rearranged. Here can be seen a selection of ceramics, enamels, furniture, glass, jade and crystal, lacquer, paintings and textiles, produced from the Sung through the Ch'ing Dynasties, from our permanent collection.

Through the generosity of an anonymous donor a new gallery, situated above the In-

dian temple *mandapam*, has been air-conditioned and prepared to display Buddhist art of Nepal and Tibet. Dr. Kramrisch has arranged the exhibition and prepared a catalogue of the collection of sculpture and paintings. These were seen publicly for the first time in May when the King and Queen of Nepal formally opened the gallery. This room is intended to serve as a center for research in art and religions, and the donor has lent a library of pertinent books, which are there available in bookcases.

JEAN GORDON LEE
Curator of Far Eastern Art



BOWL, *Imari* porcelain, Chinese, late XVII century. Given by Miss Beatrice Bancroft Wolfe.



AIZEN MYŌ-Ō, Painting on silk, Japanese, XII century. Purchased, John T. Morris Fund.

DIVISION OF EDUCATION

The Division's functions and facilities continue to grow, making 1959-60 a busier year. The majority of our activities are within the Museum, but our services extend beyond the walls of the Museum itself. In every aspect of the Division's services everyone has been working at capacity. Our docents are continually in contact with schools and private groups scheduling and conducting tours and special programs. Our teaching staff has been busily engaged in studio instruction, meeting their enthusiastic students once a week. Our Slide Department continues to sell and rent more and more slides here and abroad. Our various lecture series and other programs, which have been greatly enhanced by the Museum's newest facility, The Charles Patterson Van Pelt Auditorium, have attracted many people. So, the Division's main function of interpreting the Museum and its collection grows, and for the year its facilities have been used by over 50,000 students and visitors.

"FIRSTS"

The Division participated in several "Firsts" this year, made possible by the Van Pelt Auditorium and assisted and encouraged by the Board of Governors. The first "First," under the guidance of Mrs. Herbert C. Morris, was an expanded musical program. The second "First" was a special student reception and lecture for the Courbet Exhibition, suggested by Mrs. John Wintersteen, and executed by the Division. By invitation, 325 college students from Philadelphia and suburban colleges and universities attended. The third "First" was an educational exhibition arranged with Mr. Clifford and the Department of Paintings on the Life and Works of Gustave Courbet.

CHARLES PATTERSON VAN PELT AUDITORIUM

This most recent addition to the Museum's facilities has been entrusted to the Division's care. This splendid auditorium accommodated over 100 programs sponsored by the Division and has been used

on an average of four times a week. Some 6,525 persons saw 10 films, which were shown on 33 occasions; 6,185 persons attended over 50 lectures and 2,537 persons listened to the 13 musical programs sponsored by the Division and the Recording Industries' Performance Trust Fund in co-operation with Local 77 of the American Federation of Musicians or with the Musical Fund Society. In all, 15,247 people attended the Division's various programs held in the Charles Patterson Van Pelt Auditorium. The use of the auditorium contributed to the 30 per cent increase in attendance at Division functions.

COURBET EXHIBITION

There were 56 special group tours of the exhibition given to 4,769 students and others. In addition, 1,745 people attended the regularly scheduled lectures on Courbet, and 1,258 persons attended the special Sunday programs on Courbet and the 19th Century.

GENERAL PUBLIC TOURS AND LECTURES

Over 21,000 school children were given interpretive tours and special programs under the guidance of Miss Foulke, Mrs. Robb, Mrs. Gourevitch and Mrs. Headly. The Division's docents guided or lectured to more than 13,000 school students. Miss Foulke, in charge of Museum interpretation to Philadelphia Public School children, and the teacher assigned to us by the Board of Public Education, guided 8,000 school children in her numerous programs arranged through the Division of Fine and Elementary Industrial Arts. About 250 stay-at-homes attended each of the six lectures in the Spring Program called "Art for the Traveler." In addition, the Chief of the Division and Miss Pitts presented an informal series on the History of Art, which was faithfully attended by 1,367 people. Mr. Pittman, in his special series on "Appreciation of Art" was heard by 635 people. The thousands of slides used for these lectures were most efficiently handled by Mr. Watson, our projectionist.

CLASSES IN PAINTING AND SCULPTURE

Over 200 children attended the Division's art classes during the summer and fall under the capable direction of Mr. Sankowsky and Miss Snedeker (12 to 16 years); Mr. Kogel and Mrs. Shannon (8 to 10 years) and Mrs. Green (5 and 6 years). There were 634 adults attending our summer, fall and spring classes, all of which were operating at capacity. A continuing exhibition of current student work is on display from the sculpture classes of Mr. Greenberg and Mr. Mitchell and the painting classes of Miss Chu, Mr. Pittman, Mr. Blackburn and Mr. Rohrer. Miss Hurwitz ably registered these students and Mr. Favacchio and Mr. Reid serviced the classrooms.

SLIDE LIBRARY

The Slide Library, under the direction of Mrs. Mitchell and the assistance of Miss Walker, Miss Dhimitri, Mrs. Petry and Mrs. Schaap, has acquired its 50,000th slide, which was a faithful reproduction of Andrew Wyeth's "Ground-Hog Day" (a recent purchase of the Museum) photographed by the Division's photographer, Mr. Magrann. The Slide Library circulated 32,834 slides and filled 656 orders with an average of 50 slides per order. The Library services 47 local schools and institutions and 80 individuals. The Library mailed slides to 41

schools and institutions and 47 individuals outside of Philadelphia. Approximately 27,000 slides were sold this year, an increase of 75 per cent over last year.

FILM LIBRARY

The Division did not purchase any new titles this year, but did make several replacements. The library consists of 95 films and continues under the direction of Miss Hurwitz to circulate films throughout the country.

TRAVELING EXHIBITIONS

Adrian Siegel has completed his second photographic exhibition for this Department entitled "People Looking at Art." The first was the very popular "Musicians at Work." "People Looking at Art" consists of photographs taken here and at the Pennsylvania Academy of Fine Arts, the Guggenheim Museum, the Museum of Modern Art and others, and will be available for distribution in September.

THE COMING YEAR

Mrs. John F. Lewis, Chairman, and her newly appointed Committee on Education are assisting this Department in arranging an expanded program of educational facilities for Philadelphians of all ages and interests.

FRANK P. GRAHAM
Chief, Division of Education

PHILADELPHIA MUSEUM COLLEGE OF ART

How well are we doing what we set out to do? And how can we do it better? This is the daily catechism of our college and of every educational institution that takes its responsibilities seriously.

It might be said, tongue-in-cheek, that there are few problems that a crock of gold can't solve! While adequate benefactions always help, they are no substitute for the urgent answers that need to be found to the many questions that most colleges are asking themselves. Not too long ago most specialized institutions of higher learning, whether of art, medicine, or engineering, were satisfied to prepare students for professional competence in their chosen fields. Today we are aware that this is only part of the total job.

The other part is the content of culture. As an antidote to the sterility of career college training divorced from a fructifying involvement in the humanities, all of us who sense the educational limitations of overspecialization are offering our own remedial prescription.

The issue for the Museum College is no longer "whether" "or" but rather "how much" or "how little" of foundation studies in the liberal arts should be integrated into an arts program? Experience seems to indicate that a 30:70 ratio is the most desirable.

But the hoped-for success of such a relationship is dependent upon many factors: the nature of the courses offered; the degree of their interrelationship; how they are sequenced over four years; the time of day they are rostered; and, most important of all, the quality of instruction and the sincere support given to this effort by every member of the professional arts faculty.

We have made very significant progress. Since our accreditation by the Middle States in May, 1959, we have reformulated our educational goals and have set higher standards both for admission and achievement. But, as any Hi-Fi enthusiast knows, you can't alter one component, whether it be a speaker, cartridge or amplifier, without making comparable improvements through-

out the entire system, even to the quality and size of the area in which the equipment is to function effectively.

Chain-reactions are, therefore, as germane to educational objectives as they are to nuclear energy. Once you decide, as we have, that a library of 10,000 volumes will be increased to a minimum of 30,000, and you undertake to achieve this, the cost of staff, space, planning and improvements skyrockets to 5 per cent of the total budget, namely 500 per cent more than it was only a few years ago!

This is equally true of the entire educational and administrative complex of a college. If qualitative standards are to have real meaning, and not be merely a ritual for public consumption, they *must* be supported by a constructive and courageous program that places great burdens on all of us. Whatever misgivings we may have, occasionally, concerning the weight of our self-imposed responsibilities, there is no way to diminish these obligations once we have assumed them.

And it is because our gratifications are also so great that our determination is constantly being recharged. What is the source of these satisfactions? The belief that artists, designers and art teachers can be among the most useful members of society; that, with adequate training and education, they can infuse our world with purpose and values and products that will make life richer and more meaningful for all of us. *Neither our economy nor our spirit can survive without them.*

A college is, above all, a dream in the minds and hearts of those who cherish it. True, it is also a student body, a faculty, an administrative staff and an amalgam of buildings, equipment and what-not. But the fuel that drives this colossus is not what you can see with the naked eye. It is an invisible and carefully nourished hope—a magical belief in the power of people to translate a dream into a reality.

What is this dream? That we will become the most dynamic and vital art col-

lege in America. How close are we to being that? A large but steadily narrowing distance. In some areas we have no equal. In others we are rapidly overtaking our closest competitors. What is important is that we are neither resting on our strength nor ignoring our weakness.

Above all else we lack the resources to do the many things that need to be done to accelerate our growth and stature. Although current faculty salaries have, in recent years been substantially increased, they are still woefully inadequate. It is our hope to be able to increase them from year to year as our budget permits.

While we have been able to increase scholarship aid to worthy and needy students, the total is still discouragingly short of the sum required.

Nor have we made any appreciable progress in new building construction. It is a serious handicap for a college of 700 full time day students and 500 evening students to be without an auditorium. Nor do we as yet have the dormitory facilities that are so desperately needed.

We must now turn to our many friends to help us provide for the future.

E. M. BENSON, *Dean*



COMMENCEMENT CEREMONIES, MUSEUM COLLEGE OF ART, June 1960. Reading from left to right: Dean E. M. Benson, holding Award from the Alumni Association; Alfred H. Barr, Jr., recipient of Award of Merit; Dana Vaughan, winner of the Alumni Award; Charles Eames, Commencement speaker and recipient of the Design Award; Marguerite Gaudin, winner of the Alumni Award; Charles T. Coiner, retiring Chairman of the Board of Governors, who was given a special Award.

SAMUEL S. FLEISHER ART MEMORIAL

The Scholastic year of 1959-60 marks the culmination of a large range capital improvement program of the Samuel S. Fleisher Art Memorial. It has been a fixed principle of the Memorial, being associated with the art world, that it cannot stand still if it is to be a live and vital force in the community. It must have continuity of purpose and it must insist on quality. Its services must cover a wide range attuned to the best of the times and it must never neglect the importance of emphasizing the fundamentals of design, color, craftsmanship and good taste.

The Memorial has three basic continuing purposes. It has an ecclesiastical museum, an art school and a modest collection of contemporary art.

On February 25, 1960, the Memorial opened in its ecclesiastical museum, a Portuguese Chapel of the XVIII century. On this occasion the Memorial had the great privilege of having as its honored guests the noted student of jurisprudence and collector of Oriental art, the Ambassador of Portugal to the United States, His Excellency Luis Estes Fernandas and Mrs. Fernandas.

The year 1960 is significant in Portuguese history for this year marks the anniversary of the death, 500 years ago, of Prince Henry the Navigator, whose vision of a sea route to India brought voyages of discovery that opened the world of the Renaissance. Meanwhile, at home, the Portuguese were developing another of their great gifts to the world, the gilded, wood carved church interiors.

Under the supervision of Dr. Robert C. Smith, a noted Portuguese art authority, the Memorial has attempted to recreate in one Chapel the warmth and splendor of Portugal Churches of the past. In accomplishing this, Dr. Smith brought together various elements from different parts of Portugal, all of which were made in the middle years of the 18th century, when the full force of the Italian baroque had been tempered by the elegant spirit of rococo design im-

ported from France. As far as is known, this ensemble is the only collection of Portuguese ecclesiastical art displayed in North America.

In the meantime, major capital improvements were being undertaken in the Memorial's school facilities. The three story, four apartment building adjoining the Memorial was acquired and its interior was completely reconstructed to meet the requirements of the School. This improvement resulted in two additional bright classrooms, a large exhibition gallery of adequate capacity for exhibiting paintings and sculpture to the advantage of each, and in the basement a fully equipped Print Department. In addition, there is in the back of the building, space for a garden to be designed to show outdoor sculpture and ceramics.

The seven classrooms in the original building were refurbished. All windows, ceiling, walls and floors were repainted. Ventilating fans have been installed in the new partition separating the classrooms. The physical conditions of these new facilities are conducive to proper art education.

In the basement of this old building, a new course in ceramics has been added to the educational activities of the Memorial. This course met a pent up latent demand, for it is one of the most popular at the Memorial, and its students already occupy half of the sculpture area. The class meets three nights a week and has three kilns for the use of the students and seven potter's wheels so as to avoid wasting the students' time waiting to use such equipment. Lack of equipment in many institutions has been a source of irritation and criticism—a criticism that the Memorial has been successful in avoiding. Moreover, the proximity of the ceramic class to the sculpture class has resulted in a close relationship and cooperation between the students and instructors of both classes. The result has been the creation of objects of mixed media in both ceramics and sculpture.

Due to the heavy cost of the reconstruction program, the Memorial's purchase of

contemporary art was interrupted this year. However, the Memorial is fully cognizant of its obligations to visitors and students in maintaining its galleries of contemporary art and keeping these galleries alive with fresh and interesting items.

The Memorial arranges bi-monthly student shows representing classroom groups and the work of individual students as well as invited outside professional artists. These shows have been well received and have had interesting reviews in the local newspapers.

The range of the instruction at the Memo-

rial and the significance of its collections are weekly interpreted with illustrated slides and motion pictures by Miss Carolyn Pitts of the Museum Staff. Her stimulating lectures make an impressive contribution to the privileges offered at the Memorial.

It is appropriate that I should conclude this report by saying that the greatly expanded facilities of the Memorial and their use are in large measure due to the enthusiastic, unrelenting efforts of all associated with the Memorial.

JULIUS ZIEGET
Executive Director



PORTUGUESE CHAPEL, XVIII century, at the Fleisher Art Memorial.

THE ASSOCIATE COMMITTEE OF WOMEN

It is with great pleasure that I present the annual report of the Associate Committee of Women of the Philadelphia Museum of Art.

I regret to report the death of three of our members, Mrs. Henry Lyne, Mrs. Thomas Hart and Mrs. Russell Duane. We have two new members, Mrs. Henry Hubbard and Mrs. Lloyd Wells.

The 1959 annual scholarship party at the Museum College on June 3rd was a greater success than ever with many thanks to Mrs. F. Woodson Hancock and Mrs. Schuyler Lippincott, our able representatives.

For the 1959-60 school year, our Committee gave \$1,200 in scholarship aid to six deserving senior students. In January we supported the successful theater benefit of Eva LeGallienne in "Mary Stuart." The complete block of tickets was sold, and over \$2,000 was raised toward scholarships.

I would like to express appreciation to those members of our committee who through personal generosity or through foundations, have given thousands of dollars towards our splendid Museum College; and to those who have supported their lectures, exhibitions, library, and many interesting activities.

At the Museum in June we attended the opening of the outdoor restaurant, which included furniture donated by Mrs. J. Hamilton Cheston. On a hot June 30th our committee (through the generosity of certain members) gave a tea for the visiting Mayor of Kyoto, Japan, and his party. Again in October, we gave a tea in the West Foyer for the Garden Club forum.

In December, Mrs. Malcolm Lloyd and Mrs. Morris Wenger were chairmen of the 66 member poster committee for the Courbet show. Mrs. Bond handled publicity in suburban areas. Eighteen hundred posters and pamphlets were widely distributed around the Philadelphia area in schools, colleges, libraries, clubs, office buildings, and shopping centers. The poster distribution contributed to the success of the show.

On the evening of February 25th eight

of our members, wearing orchids from Mr. Zieget, acted as hostesses at the Fleisher Art Memorial for the dedication of the 18th Century Portuguese Chapel.

The Museum scrapbook has been kept up by Mrs. King Baird, Mrs. Henry Hubbard and Mrs. Richard Bond.

During the year we have been planning to initiate bus tours to the Colonial Houses in Fairmount Park. Mrs. Albert King is chairman of the project, with Mrs. Philip Price and Mrs. Henry Berwind. Beginning June 2nd and continuing through September 7th, the Gray Line Bus Company will run tours every Tuesday and Thursday morning, leaving the Bellevue-Stratford and Sheraton Hotels at 9:30 a.m. Our guide will accompany the bus. The houses visited will be Strawberry, Woodford, Mt. Pleasant, Lemon Hill and Sweetbriar. Eight thousand pamphlets advertising the tour are being distributed around the country by the Gray Lines, and already a number of conventions are signed for the tour. Our committee will distribute posters and announcements locally. The tour is being listed under events in "Antiques" magazine. To raise funds we had a very successful benefit show of slides on April 7th, given to a capacity audience of nearly 400 in the Van Pelt auditorium. Mrs. Lloyd Wells was chairman. We are exceedingly grateful to Mrs. John Wintersteen, who showed us Greece, Mrs. Robert Bolling, Italy, and Mrs. Emlen Etting, Portugal.

With the Board of Governors, the Associate Committee was sponsor of the charming Mary Cassatt show and reception on April 22nd. We arranged for five garden clubs to keep fresh flowers throughout the show. Our thanks and appreciation go to the Four Counties, The Gardeners, Huntingdon Valley, The Planters and the Philadelphia garden clubs.

It has been an enjoyable, busy and productive year for our committee, and we are already making plans for the year ahead.

MRS. FAIRFAX LEARY, JR., *President*

DONORS OF WORKS OF ART

June 1, 1959—June 1, 1960

Mrs. Bert Abel	Mrs. Charles C. Harrison, Jr.	Mrs. Jay Besson Rudolphy
Miss Elsie Allen	Mr. and Mrs. James Hornor	Mrs. Bernard Sacks
Miss Ruth Allen	Mrs. Jesse Hubschman	Oscar and Maria Salzer
The American Color Print Society	Independence National Historical Park, Old Custom House	Mrs. Lawrence W. Scudder in memory of her aunt, Miss Jane Stewart Wilson
Anonymous (11)	R. Sturgis Ingersoll	Mrs. R. Barclay Scull
Anonymous in memory of Irving H. Vogel	The International Graphic Arts Society	David Sellin
Associated American Artists	Mr. and Mrs. Walter M. Jeffords	Mr. and Mrs. Warren Sheble
Elmer J. Barnett, Jr.	Raymond Jonson	Mr. and Mrs. Adrian Siegel
Mrs. Bettison Bayliss	Mrs. M. Kaplan	Mrs. Irvin Singer
The Estate of Mrs. Moncure Biddle	Mr. and Mrs. John C. Karshner	Dr. Murray Smyth
Mrs. Joseph Bitman	Henry B. Keep	Mrs. M. Spiro
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Mrs. George Boas	Mrs. H. Fairfax Leary, Jr.	Mrs. C. Frederick C. Stout
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Mrs. B. M. Borish	Mrs. Malcolm Lloyd	James H. W. Thompson
Mr. and Mrs. Henry S. Bromley	Edward J. Ludwig, III	Walasse Ting
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E. Lewis Burnham	Mrs. James McLellan	Mrs. William Thomas Tonner
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Albert J. Caplan	Mr. and Mrs. Louis C. Madeira	Dr. Michael Watter
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Erich Cohn	Mrs. Herbert C. Morris	The S. S. White, 3rd, and Vera White Collection
Dr. Edward F. Corson	Shikō Munakata	George D. Widener
Mr. and Mrs. Randolph M. de Schauensee	Mrs. Harry S. Nagin	Mr. and Mrs. Arthur Wiesenberger
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Mrs. Joseph Eastwick	J. C. Penney, Inc.	Mrs. John Wintersteen
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Mrs. Emile C. Geyelin in memory of Miss Anne Hampton Barnes	Miss Harriet Plimpton	Mrs. Joseph Wood
Miss Lilian Gibbs	The Print Club of Philadelphia	Mrs. Charles C. Wriggins
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Mrs. Emily Hadfield	Mr. and Mrs. A. J. Rosenfeld	
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Mrs. A. Hankin	Mrs. Richard S. Ross	
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	Dr. George J. Roth	

BEQUESTS

Estate of Rodman Barker
Berta Carew
Mrs. William R. Mercer

LENDERS OF ART WORKS OTHER THAN IN TRANSIENT EXHIBITIONS

Anonymous (2)	Mrs. Alice Newton Osborn
Owen Biddle	Mrs. Webster Plass
Estate of William Bingham, R. Sturgis Ingersoll and Thomas E. Shipley, Trustees	Mr. and Mrs. Erwin D. Swann
Richard C. Bull	Mrs. Charles J. Swet
Mr. and Mrs. Henry Clifford	Miss Katharine Johnstone Swet
Henry P. McIlhenny	Mrs. Carroll S. Tyson
	University Museum
	Mrs. John Wintersteen

Statement of Assets and Liabilities as of May 31, 1960

ASSETS

Cash in Bank—Museum and Administration (Restricted and Unrestricted)	\$ 297,540.39
Cash in Bank—College (Restricted and Unrestricted)	70,092.00
	<hr/>
Real Estate	550,778.99
<i>Less: Mortgage</i>	190,000.00
	<hr/>
Short Term Investment—Museum	45,338.08
Short Term Investment—College	60,000.00
	<hr/>
INVESTMENTS	105,338.08
Stocks and Bonds (Market Value July 1, 1958)	3,632,772.25
Cash Uninvested	257.53
	<hr/>
Due from State of Pennsylvania	24,200.00
Sundry Accounts Receivable	6,925.85
	<hr/>
Supply Store Inventories	31,125.85
	<hr/>
TOTAL ASSETS	32,423.61
	<hr/>
	\$4,530,328.70

LIABILITIES

Endowment and Restricted Funds	\$3,633,029.78
Endowment and Restricted Funds Income	191,290.01
Sundry Non-Operating Funds	43,891.15
Museum Capital Funds—(Invested)	45,338.08
Museum Capital Funds—(Uninvested)	10,398.15
Special College Projects	3,425.47
Dormitory Project (College)	10,701.00
National Defense Student Loan Fund	2,501.78
Student Assistance Fund	419.50
Reserve for Payroll Deductions	18,223.00
Reserve for Pennsylvania Sales Tax	483.42
Accounts Payable	30,829.89
Reserve Invested in College Real Estate	360,778.99
Reserve Balances	179,018.48
	<hr/>
TOTAL LIABILITIES	\$4,530,328.70

NOTE: The value of the Art Collection is not included in this statement.

Operating Statement for the Fiscal Year Ending May 31, 1960

RECEIPTS

State of Pennsylvania—Appropriation	\$ 96,800.00
City of Philadelphia—Appropriation	37,965.64
	<hr/>
Tuition and Fees—Day	596,580.97
Tuition and Fees—Evening	71,160.00
Tuition and Fees—Saturday	10,531.20
Tuition and Fees—Summer	9,255.00
	<hr/>
Membership Dues	687,527.17
Wilstach Fund Income	43,539.77
Lea Fund Income	4,500.00
Sundry Income	1,800.00
Income from Endowment Funds	1,062.10
	<hr/>
TOTAL RECEIPTS	19,525.61
	<hr/>
	\$ 892,720.29

DISBURSEMENTS

Museum Expenses	\$ 196,574.95
Administration Expenses	49,439.54
College Expenses	830,414.97
	<hr/>
TOTAL DISBURSEMENTS	1,076,429.46
<i>(Deficit) of Receipts over Disbursements</i>	<i>(\$ 183,709.17)</i>

NOTE: Contributions and Income from Non-Operating Funds are available to meet the above deficit.

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